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FIFTH GRADE

answered	wear	perhaps (5)	trouble (4)
didn't	country	really (5)	useful (4)
doesn't	different	replied	whom (3)
isn't	either	since	without (3)
break	except (3)	stretch	
tear	half	toward	

SIXTH GRADE

certain (6)	describe (6)	led	thrown (6)
tries	hoping (6)	library (4)	whether
ladies (4)	hurried	sense	won't
stories	laid	separate	wouldn't
studies	paid	speech (6)	
crowd	said	surprised (4)	

SEVENTH GRADE

chief (4)	enemy (5)	grammar (4)	principal (5)
copied (3)	pretty	lies	probably (7)
description (6)	finally (3)	judgment (7)	read (pret.)
destroy (4)	generally (7)	lying (3)	respectfully (5)
disappointed (5)	foreign (4)	necessary (6)	seize (7)
disagree (5)	government (5)	occurred (o)	sincerely (5)

EIGHTH GRADE

accept (5)	divide (4)	Smith's (o)	offered
usually (7)	easily (7)	Jones's (o)	opened
at least (o)	immediately (7)	ninth (6)	preferred (6)
definite (7)	lady's (o)	occasion (7)	

C. H. WARD

THE TAFT SCHOOL
WATERTOWN, CONN.

WHAT THE WAR HAS DONE FOR ME

The war has changed, not only my professional attitude, but also my belief in what literature can do for students. I am a college professor at the head of a department of English.

I once passionately believed that English should be a required subject during every one of the four years in high school and the four years of college or university. I raved according to the accepted standards concerning the infinite blessings of literature—and I was right. I preached that language and literature are the criterions by which we

measure the cultivated and educated person—and I was right. Recognizing that the great problem confronting the student was the simple one of thinking, I taught that the medium by which thoughts and emotions were made accurate and clear is language—and I was not wrong. A year ago I believed that my pet requirement would change the American people. I had written it into my creed. I would have made the populace learn to think and feel despite themselves. But during the months previous to the declaration of a state of war my ideas of education in general were in a ferment. President Wilson's clear-cut statements in April, 1917, revolutionized my ideas.

Even literature—the repository of the world's emotions and noble thoughts from which all men catch inspiration—thus imposed would be but one of the items in training a race which could sink hospital ships without warning. To foster community music by law as advocated in some quarters today would be another item in that training.

In giving up my views I did not lose any faith in language and literature as means of inspiration or instruction. My angle of vision was changed. This spring at the annual faculty meeting to consider the curriculum another department head made a forceful plea to increase the number of requirements in college English. He was vigorously applauded by many of the faculty. I arose to oppose the suggestion. My argument was that the war had shown me that in the chief cultural subject of any curriculum, the mother-tongue, the boys and girls could not be *made* to read down through the book into themselves by college requirements after a certain point. That point was to be only the chance to show them what was ahead in the field of literature. To go further or farther was part of a system of culture obtained by autocracy for its own ends.

I still believe that my former pet requirement would do what I set for it to do, but that such ideas carried to their logical conclusions would endanger the Republic.

During the winter, while the ferment was in my soul, I organized two classes in "World Literature." I made up a list of books from Euripides to Tarkington of one hundred and twenty titles. I left out all classics or writers which had a special place in our courses. It was in reality a laboratory course in literature. The members of the classes came to class as usual, but, instead of reciting, sat and read. They read two or three hours outside of class each day as well. The only recitation, so called, was to keep a written daily record of the pages read and the hours taken in reading. Each student selected what he read,

with some little guidance on my part. Thirty-odd students each reading a different book but in the same class, thirty-odd American citizens forming habits of reading the best for themselves and not for some professor, was not the sporadic experiment it seems, because the tendency was to select the very heaviest—Dante, George Meredith, Milton, Cervantes, and especially Tolstoy's *War and Peace* and his *Anna Karenina*, and Ibsen.

P. CASPAR HARVEY

STATE NORMAL SCHOOL
HAYS, KAN.

THE PLAY PRODUCER'S NOTEBOOK

PLAY: *Nathan Hale*. AUTHOR: Clyde Fitch.

PUBLISHER: Samuel French, 28 West 38th St., New York.

PRICE: \$0.50. ROYALTY: \$15.

CHARACTERS: Twelve men, four women, schoolboys, schoolgirls.

PERIOD: Colonial. TIME OF ACTION: A full evening.

PRODUCTIONS:

Professional—Nat C. Goodwin and Maxine Elliott, 1899.

Amateur—(1) By Winona State Normal, 1913; (2) by Iowa State Teachers College, 1915; (3) by Seattle High School, 1917; (4) by Parker High School, Chicago, 1917.

REQUIREMENTS:

Stage—The Winona and Seattle productions were given in theaters with all the equipments of a theater.

The production at the Iowa State Teachers College was given in the College Auditorium with screens forming the background for all the scenes.

Costume—Colonial.

Characters—Seven good men, three good women. Even the minor characters are individual.

Expense—Costumes and wigs furnished by first-class costumer, \$75.

COMMENT: Act III needs cutting and rearranging. Several speeches in the other acts should be omitted.